

#8 May 1967

WESTERN POTTER



... Cover: Ceramic sculpture by Tam Irving

(Photograph by Christina Ffrench)

EDITORIAL

The January '67 Editorial in the Canadian Guild of Potters' Newsletter (see page 2.) touches on a number of interesting questions.

Why, the editorial begins, is there no serious criticism of pottery exhibitions in this country? Perhaps it is because in the past there have been few serious potters! Presently we appear to be moving through a transition phase, a phase in which the former domain of the dilettante is being invaded by seriously committed professional craftsmen. The old order which rigidly equated clay with pots is changing. The idea that clay is simply another art medium is taking hold. Canadian Ceramics '67 shows a significant trend in this direction and heralds a better understanding of what clay and pots should mean today. Perhaps the critics will arrive now that the ground becomes more fertile.

Toronto goes on to question the whole jury system of contemporary exhibitions and suggests that shows by invitation would expose participants to valuable criticism. It seems to us that invitation and jury are similar in nature, for both systems infer pre-judgement; after all, who, if not a jury, does the inviting? While neither system is ideal, we feel that a jury constitutes the fairest method of selection and allows the widest participation. However, it is worth considering a change in the type of exhibition currently in vogue. Large shows covering the whole field of ceramics are confusing. Intelligent comparison and analysis is difficult. Why not establish small, specialized didactic exhibitions with serious critical coverage? Specialization could take the form of single type (plates only for instance) or pre-established bias (for instance, minimal use of glaze). Greater educational impact than the present catch-all system could be provided in this manner.

Editor

- January, 1967

EDITORIAL

Why is there no serious criticism of Pottery Exhibitions in this country? Is it because pottery is not an art form, or possibly because no one presumes himself worthy of the task? There are so many styles prevalent, and so many subtle levels of achievement in each style that it is easy to find oneself asking "Who am I to judge?"

To take a simple case: On occasion one may criticize a potter's standard of workmanship, only to find that the sloppiness is part of the aesthetic in question, apparently making nonsense of the criticism and giving the potter the last laugh.

One form of criticism which serves to blanket shows with respectability is the Jury System. As long as a show is juried it is acceptable, or so we are led to believe. All serious judgement is made before the show is presented - a few whimpers of our discontent may be heard later, but these are naturally directed at the jury and not at the work included in the exhibition. Seldom is the load made to fall where it should, on the craftsman himself. In fact, by supporting the jury system in preference to a show by invitation, potters abandon the right to be criticized and to learn from that criticism. How many of us withheld from 'Canadian Ceramics 67' pieces that were real ideas, sending instead pieces that would be more likely to be accepted? Criticism of shows is seldom undertaken from the point of view of history or considering the responsibility of the artist to think his way into the environment. I can think of only one attempt, that of Arnold Rockman in Canadian Art Magazine (on Ceramics '65) and that fell on pretty stony ground.

As practised today it is undeniably true that pottery as a pursuit is defensive. Before a potter embraces a line of thought, the necessary defense or philosophy is prepared. Perhaps this is natural as we all are, in one way or another, the product of schools and we no longer perform a simple function in a society that believes we are needed.

It is this defensiveness which makes criticism of pottery difficult. The critic becomes a heretic in the eyes of the faithful and no one pays any attention to him. In fact at present unfavourable criticism would only help to drive the potter's head deeper into the sand.

It is time that we acknowledged the role that perceptive critics could play in helping us to think about what we are doing. No artist should deny that critics can help him to realize the significance of his own contribution to the larger scheme of things. To ignore this larger scheme and bury oneself in esoteric practices is to refuse the challenge offered by our environment.

EXECUTIVE MEETING - MARCH 8, 1967

A deposit on the booking of Hycroft for Nov. 21-22, 1967, was authorized.

It was decided to recommend a fee increase at the next General Meeting.

GENERAL MEETING - APRIL 12, 1967

The new executive slate for 1967/68 listed below was voted into office:

PRESIDENT - Tam Irving - 5809 Marine Dr. , W. Vancouver	921-7573
1st VICE - Bill Parsk - 9468, 115A St. , North Surrey	584-6010
2nd VICE - Don Hutchison - 619 E. 15th Ave. , Vancouver	879-1009
3rd VICE - Michael Kemble - Ste. 141, 784 Thurlow, Van.	683-6354
TREASURER - Louise Huff - 630 Greenwood Rd. , W. Van.	926-2139
CORRESPONDING	
SECRETARY - Sue Arundel - 1450 Fulton, W. Vancouver	926-1348
RECORDING	
SECRETARY - Muriel Parfitt - 4105 Burkehill, W. Van.	922-1758

EXECUTIVE SLATE 1967/68, cont'd.

EDITOR - Charmian Johnson - 936 E. 51st, Vancouver 731-3400

ASSISTANT

EDITOR - Suki Anderson - 3853 W. 2nd, Vancouver 224-0139

PUBLICITY - Judy Clegg - 4712 Highway, W. Vancouver 922-5718

MEMBERSHIP - Rosemary McAlister - 6130 Eastmont
Drive, W. Vancouver 921-7281

SOCIAL - Leona Bush - 4006 Marine Dr., W. Vancouver 922-8151

MEMBERS AT LARGE -

Michael Henry - 557 E. 13th, Vancouver 874-7819

Gathie Falk - 936 E. 51st, Vancouver 327-3441

Stan Clarke - 2982 Blake Rd., R. R. 4., White Rock 574-4829

David Lambert - 4498 No. 2 Rd., R. R. 2., Sardis 278-9425

Heinz Laffin - 174 E. 59th Ave., Vancouver 321-9554

A proposal to charge membership fees as listed below was
unanimously accepted:

Members in the Lower Mainland and
Fraser Valley area \$5.00

Members in other areas \$3.00

In a brief statement to justify the fee increase, Tam Irving pointed out that publication of The Western Potter cost more than the membership dues yielded last year. The Guild managed to meet expenses through moneys earned at the Hycroft Sale. He noted that, for continued improvement in the quality of the Western Potter, the scope of the film and slide collection, and the number of lectures and workshops, the Guild must increase its income.

Bill Parsk offered a vote of thanks to Eric Marsden, the retiring President for his splendid contribution to the growth and prosperity of the Guild during his term of office.

After business had been concluded, Robert Weghsteen presented slides showing the high-lights of his tour through France and Spain on a Canada Council Grant.

DANIEL RHODES, Alfred University, speaking at The Vancouver Arts Club, March 3, 1967.

"I like speaking in a small informal hall of this sort because it's better to have a big crowd in a small place than a small crowd in a big place. I spoke at the University of Iowa a few years ago where there was a little auditorium about this size. People kept coming and coming, and finally it was packed full of people - and people outside who couldn't even get in. So Frank Seiberling, the head of the Department said "Well, we'll have to move to the big auditorium." So we all trooped out to this huge auditorium that would hold a thousand people, and there was my little audience in the first three rows - my greatest triumph snatched away from me!

You'll notice I'm speaking into a tape recorder here today. I used to be afraid of these things but I've gotten a little bit calloused about it. However, I spoke in Brandon on my way out here, and a young man said he had a tape recorder, and asked if I would mind being taped. I said no, and so he taped my remarks. The next night in Winnipeg I was horrified to see the same young man with the same tape recorder. He's gotten me down twice, so all the contradictory things I've said can be studied from now on.

My first lecture on this little circuit was in Charlottetown, P. E. I. After the lecture we had the usual question period, and a girl, who I presume was a student at one of the colleges there, got up and said "Mr. Rhodes, you've spoken about the wonders of ceramics and the importance of making pots and all. How come you're out talking about all this instead of being at home making pots?" I've been thinking about this a good deal and haven't really come up with a good answer, but here goes anyway ...

I started out as a painter - I'm a failed painter. A lot of people have come into ceramics and into the craft world generally as sort of refugees from the world of the so-called "Fine Arts" and into the world of Crafts. In my case, when I became involved with pottery I found quite a sense of release in it. I felt that more of my skills and more of my abilities were drawn into the work than had been the case when I was painting. Of course, when you're a potter you have to be a bricklayer and pipe-fitter. I found I had a little talent in all these things, and even a little talent in business (not much). One of the things that really attracted me into ceramics was the very pragmatic one of making a living. I was seeking an independent way of existing - some way that I could live and still make use of my talents, such as they were, and my interest in art. It did work out that way for me - I did support myself through pottery for quite a while. I found it a very exhausting, but on the whole, rewarding kind of experience. When I got a little deeper into pottery, I began to sense more dimensions to it, more angles, more things there that I hadn't known were there, and I came to realize that my training in art had been awfully one-sided. I studied History of Art at the University of Chicago. Our teachers never mentioned the so-called "every-day arts". They never mentioned the Primitive Arts or the Arts of the Craftsman. We studied Renaissance Art and we studied all the different phases of art, but this other thing was entirely neglected - and that's all wrong, isn't it? The idea that art only involves Painting and Sculpture, that it is centered on the kind of Art that was developed in our culture since the Renaissance, is a terribly one-sided view of what art really is, in my opinion.

As I studied pottery more and more, I came to the surprising discovery that a teabowl, a Japanese teabowl, is as great a thing as Michaelangelo's "Last Judgement". That idea might be incomprehensible to a lot of people. They'd say "How could that be? Here Michaelangelo presented this vast panorama of such importance, whereas the teabowl is dealing with something so unimportant. Just the idea of a little bowl". But that's not right. The sensibility in both these forms can be equally human, and I think, equally significant. I don't want to pump up the Crafts as against the Arts - that's silly. But I do want to talk a little bit about the idea of there being no sensible division between these things. I don't think there is any sensible line where the two are divided.

Up here in Canada you've invented the term "Fine Crafts", which shows a misunderstanding somewhere. Why do you have to say "Fine Crafts"? That implies that there are also coarse crafts. Sometimes I attempt this game where you write definitions of things. I wrote a definition of Fine Art. "Fine Art is art which is too coarse to be sold as Commercial Art". Think that over.

There is no sensible division between Fine Art and Applied Art, or Craft and Art - it's all one. Even the most cursory study of the History of Art shows that before our particular culture took the idea of art and made it into something super-individualistic, Art pervaded whole societies. It wasn't a specialty and the appreciation of Art wasn't a specialty. It was something that grew naturally out of people's lives and functioned in everyday circumstances.

That sort of brings us to Marshall McLuhan's idea of Art being invisible until it's dead. In many cultures and in primitive cultures they didn't have the idea of art. Art was just something well done and it was all taken for granted. After that dies out people take these pieces and put them in the museum - it then becomes visible. I don't want to get into interpreting McLuhan - that's a great indoor sport, isn't it?

When I went to Japan my ideas were very much clarified in this matter. I don't even think the Japanese have a word for fine art. They had to invent a word for Fine Art about 1870 when the European style of painting became known, and the idea of painting as a gallery type of activity. They didn't have a word for art, so they invented the word "bijutsu", which is their word now for Fine Art. If anyone knows Japanese, please correct me, but I believe that's the case. The words that were used for what we call art, and they had numerous words, mostly dealt with something beautifully done - anything beautifully done. I like this concept. I like the idea that art is any expression of human sensitivity or sensibility that is spontaneously carried out.

Where do the Crafts fit into this, and where does pottery fit into this? I view pottery and the other crafts as a kind of underground. It's not a very respectable activity in a way. Craftsmen are looked down on by the artists, and we all know that many craftsmen aspire to escape

upward into the world of Fine Arts - that's considered the logical path. But the Craft world and the people engaged in it, I view as a kind of underground, keeping alive a certain way of working in the arts. It's rather rare. It's a way of working which doesn't try to establish big meanings, but tries to infuse into the work feeling or direct sensibility. In my view the Art world is in great need of this flow of feeling or sensibility. The Art world is obsessed with big ideas. Big ideas are hatched in the Art world all the time and it's also occupied very much with the idea of originality, as well as the idea that art is the product of genius. That you have to be a great genius to state anything that has any value. Well, that, of course, is nonsense - there's just not enough geniuses to go around. How many artists are there in New York City - something like 75,000 professional artists, and it's an impossibility that they should all be unique geniuses, or that they should all come up with unique ideas. Art students, when they go to art school, feel that to be an artist is to be a genius, and art students usually secretly harbor deep inside them the thought that they may be a genius (or almost a genius). This idea they're able to hold up until they're about age 28 or 29. Then there's a change. They then realize "I'm not a genius". So they quit. We have lots of young artists, a few middle aged artists, and almost no old artists. Old artists are either people who have been declared geniuses, and therefore they can believe it, or they're nuts.

That's not right either, is it? Why should only young people be able to practise art? Why can't people continue in this activity, bring the virtue of their maturity, and the fulfilment of their maturity, into art? In our culture it doesn't work that way. The old people can't follow it up because of the system - the star system. If you're not declared a star you have to quit.

The Craft world, of course, is infected with this idea too. I've been speaking of the idea of Craft as a little bywater, a little cranny where people can operate somewhat under the shelter of established forms. That sounds like I'm pumping for traditional form, but I'm not. I'm just thankful that there is a place where a few people can work, not necessarily dealing with revolutionary ideas or dealing with big ideas, but giving a little shelter for the spontaneous expression of feeling.

Another mistaken idea that people have about Art, which perhaps is corrected somewhat through allied work in Crafts, is the idea that art is self-expression. You hear that all the time, don't you? - that this so and so is a great artist because he is able to express himself. In my view art doesn't involve self-expression in the way that people usually take it. I think it involves identification with something outside yourself.

Take Van Gogh, for instance. Since he was psychotic, people assume that Van Gogh's paintings were the expression of a tortured psyche. That his gift was to bring out all the pain and suffering that he had in himself on canvas. But that really isn't the case. If you read Van Gogh's letters, you realize that he wasn't interested in his own psyche at all. He was interested in the landscape. He wrote about colours, he wrote about trees, he wrote about light, he wrote about the people that he was painting portraits of, he was intensely interested in the subject he was working with, and that's why he was a great painter - he had the ability to fix his ego outside himself. We're all carrying around a big freight of ego these days. That's a feature of our culture. Super-squirted almond of ego. The ego, as we feel it, is a great barrier between ourselves and spontaneous action. We fear to act spontaneously.

This is true in the arts. You find that art, which should be the most spontaneous of all activities is, in fact, terrifically bound up with inhibitions. People have such great difficulty in letting their feelings flow freely through the arts. In the so-called "Fine Arts" one can see how this is. How can anybody express himself spontaneously when he has to create the meaning of the art as well as the form? We expect every artist to be totally original. He has to evolve a whole new iconography. It has to be original - so the artists are so busy trying to establish this framework in which they can work, that the flow of spontaneity into it is blocked off.

In the Craft world there is the possibility that people can work where they don't have to establish the meaning, not quite so much anyway. Since the meaning is set up for them, and there's a little framework within which they can work, then, hopefully, a certain spontaneity could come into the work. You can make a cream jug, and if it has a good handle and a nice spout, at least it will pour cream. Then, if it has a little personality

besides that, and some little individuality, it's good, but it doesn't have to have that to be a valuable thing. I think that in this idea of a little shelter, a little meaning, which we accept, there is a possibility to keep alive this spontaneity. That is the thing that I look for, and that I regard as valuable, and I feel is usually so lacking. Isn't it true? That's what's wrong with the things that people make. I get depressed with the so-called Crafts that I see. When I'm on a jury and they have all this stuff set on the tables, it's depressing. You wonder why people are making all this rather inadequate stuff? It seems dry, dead. So I asked myself, why can't they get more spark into it? Why isn't there more personality in it? Why isn't there more individuality in it? I think the reason is lack of spontaneity.

It's hard, though, isn't it? You can't order yourself to be spontaneous. It has to come through involvement with something outside yourself. In pottery I think there's something about the process that helps us. We've got something to fix our mind on - we've got a lot to fix our mind on, haven't we? - all these difficulties and all the uncertainties of the process. But it's a rich process. It has all the aspects of transmutation, of change, of plasticity, of give, of play, and I think it's through the interaction of the person with the materials that the good things happen. We mustn't think of the potter as shoving around his materials or commanding them. It's got to be a collaborative thing where the potter works with the materials and where the materials should have almost as much to do with it as the person.

The good pot is one which sort of shapes itself. We've all had that experience. The best pieces are ones that are a surprise somehow. We can't feel that we had too much to do with it. It's an activity where things just came together. A happy accident, in other words. The happy accident always happens to a person who is able to be spontaneous. The person who is not able to be spontaneous has disastrous accidents. Things just can't come out well. If you think of pottery as this kind of activity - a kind of dance between the potter and his process - a reciprocal thing, then couldn't we lay to rest the horrible question of whether it's good or bad? That's what gets people down. They worry so much. "Is this O. K. ?" That's a very damaging idea.

If we feel that way - too unsure of the value or the quality of the work, if we get a little bit under the envelope, or under the umbrella of function - that helps. Then you can establish the quality on a purely mundane, functional level. You can defend your work. If anyone says "Is this good?" you can say "Of course it's good - it's a plate - you can feed the cat with it". You don't have to state whether it has art, or whether it has spirit or whether it has beauty or anything like that. So in those terms there's no good or bad - it's just what happened. You can say "Well, I don't know whether it's good or not, that's just the way it came out, but it works, in a functional way". And that is a comfort, isn't it?

A fine artist has no such thing to fall back on. If someone asks him "Is this good?" he just has to say, "Well, I don't know, I guess not - they didn't say it was good." It's hard to work under those conditions.

JUDGES' COMMENTS - CANADIAN CERAMICS 67

Jury duty of any type is difficult and onerous, and the task before the jury for Canadian Ceramics '67 certainly was not an easy one.

It is possible that many Canadian potters will feel that the pieces chosen by the jury are not truly representative of the work done in Canada. However, each entry that qualified for the show was considered and appraised by the jury as a group, after individual jurors had evaluated them.

Gradually, as the judging went on, it was noted that even the better type of ware that is seen in the good gift shops, began dropping away. There was nothing wrong with these pots; all were well-thrown, were well-made, and glazed with soft, silky matt glazes. However, what began to emerge was a type of ware in which the character of the pot seemed to predominate. Perhaps they could be described as approaching 'the ideal pot', if there ever is such a creation.

If the pot is the reflection of the potter, then these pieces exhibited the characteristics that we most admire in people. They were bold, vigorous, possessing an earthy quality, completely honest and unpretentious, and showing the plastic nature of the clay.

In comparison, the others were like painted women - beautiful to look at, but in which some fundamental characteristic is lacking. Perhaps this is why the jurors chose these rather than those which are more generally representative of the type made by so many Canadian potters. It would be difficult to imitate these, for they possess a timeless quality which almost defies imitation. We would venture to say that they could be dug up by an archaeologist in any age or time and still be considered excellent potting.

DISTRICT NEWS

Okanagan

Frances Hatfield of Vernon and David Peters of Seattle will be associated with the Schwenk Pottery from May 1st. We all extend a warm welcome to you to visit us at the studio home of Mr. Schwenk, Lower Bench Rd., Penticton. Summer hours 10 - 9 daily.

Indians of the Okanagan and Williams Lake regions have just completed a two-week pottery workshop with Z. Kujundzic of Kelowna. Students learned handbuilding techniques and took part in building a simple kiln suited to reproduction at their home locations. A grant from the Koerner Foundation financed the course.

Slides of pottery, pots, notes of exhibitions and potting procedures and memories of visits with over sixty potters and studios throughout Europe, crowd the Schwenk Studio in Penticton this spring as Adolph Schwenk returns to vigorous potting after seven months travel on his Canada Council Scholarship.

Twenty-five students in Kelowna and a similar number in Vernon have concluded winter pottery classes with Frances Hatfield, stirring a new degree of interest in ceramics in the Okanagan.

Frances Hatfield

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Kootenays

Meesa and Makituk, the young Eskimo artists attending the Kootenay School of Art, have just completed their three months course in 12.

Ceramics. During this time, they have displayed tremendous facility in handling most of the ceramic processes taught at our School, including kiln loading and maintenance. Together, they have produced over 100 pieces including a number of large ones -- these being Eskimo figurines of people and animals, utilitarian and hand built pots. Six of their works have been included in our entries of thirty pieces to the XXV Concorso Internazionale della Ceramica d'Arte in Faenza, Italy. Here are a few points regarding last year's Faenza competition:

There were 43 Art Schools competing from 28 nations, with 385 works of 255 Art students; of these, 23 entries were sent by our School. Only Finland and Canada were awarded prizes beside Italy, the Kootenay School of Art being the only School representing Canada in this very important international event. We would very much like to see other Canadian Schools or artists participate.

Meesa and Makituk will be returning to Nelson next year to complete a full year's study in Ceramics.

Saturday, April 20, 1967, the student body of the Kootenay School of Art organized a street fair right in the main street of Nelson, to advertise the annual tea and sale. Demonstrations of various ceramic activities, including potting were given. Much public interest was aroused and the sale on the following Friday was well attended.

Five of my large ceramic pieces have been included in this year's Faenza show. I hope to see them on display when I visit Faenza this August while on my way to Sicily. This September, I will be attending the Institute of Fine Arts of Florence on a Canada Council Fellowship grant to complete my second and last year in post graduate studies in Ceramics. At this point I would like to make a few personal observations regarding ceramic exhibitions in Canada. The most disappointing news comes from Canadian Ceramics '67 - judging from the entries shown in the catalogue, it is obvious that Canadian pottery is following two definite and divergent directions which unfortunately betray lots of Japanese and American influence. It is true that we Canadians are searching for an identity, and ceramics is no exception. However, Japanese potters, through the centuries have created a type of pottery which is fully in accordance with their way of life and their climatic conditions, very different from our own. Their pottery is something which comes from the heart and it is executed with understanding and assurance. This art form is also reflected in printing, painting, theatre, music, etc.

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ACKNOWLEDGEMENT

This is Part II of a condensation of a chapter from a book by Mr. Joseph V. Noble, Chairman, Administrative Committee, The Metropolitan Museum of Art, entitled "The Techniques of Painted Attic Pottery", Watson-Guptill Publications Inc. in cooperation with The Metropolitan Museum of Art, \$17.50.

ANOTHER TYPE OF ATTIC POTTERY made during the black-figure and red-figure period consisted of the so-called plastic vases, partially formed in molds. The output of ancient mold-made pottery is slight compared to the quantity produced on the wheel. In modern ceramic practice, mold-made pottery is the most common type but it is manufactured by a casting process. This was never used for Attic pottery, but for comparative purposes it is described here. A liquid clay slip, called a casting slip, is poured into a plaster mold and allowed to remain until the plaster absorbs the moisture of the clay slip near the surface of the mold, causing this layer to solidify. This takes about an hour. The mold is then inverted and the remaining slip is poured out. After the thin-walled clay casting has hardened slightly, the mold is carefully opened and the casting removed. The hollow clay casting is retouched, finished by hand and subsequently fired.

The manufacturing procedure of ancient mold-made ware began with the forming of the original model. The *patrix*, or master model, was made from clay by a sculptor, keeping in mind the ultimate use of the vase and the intermediate manufacturing steps. In most plastic vases the mold-made section was



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MAKING A REPLICA OF AN ATTIC VASE

1. While the wheel revolves, the clay is centered between wet hands. 2. When the clay runs true without wobble, a central hole is started. 3. Outward pressure from inside opens the bowl. 4. The bowl is thinned, using a wooden shaper. 5. As the wheel revolves, a wire is drawn through the base. 6. The base of the bowl shows the spiral wire marks. 7. Clay left on the wheel is used for the foot. 8. A metal shaper is used to make the hole. 9. When the bowl is leather-hard, it is turned with a metal shaver. 10. Wet clay is applied as a bond. 11. More wet clay is applied around the joint. 12. Clay is rolled and bent to shape for the handles. 13. The handles are attached to the bowl with wet clay. 14. Black glaze matter is applied over an ochre wash with a brush. 15. Decorative elements are painted with a fine brush. 16. Incision is made with a sharp point. 17. After drying, the kylix is ready to fire.

Attic Vases *continued*

joined to a part—usually the mouth, but sometimes a foot—formed on the potter's wheel. Therefore the patris was made only for the molded section.

An excellent example of a patris is a deer head shown here, reported to have come from Taranto in Apulia. This terracotta patris was designed for the production of a deer-head rhyton, or drinking cup. It was vigorously modeled and left unfinished at the neck where a wheel-formed mouth would be added to the vase. The patris was cleverly designed to



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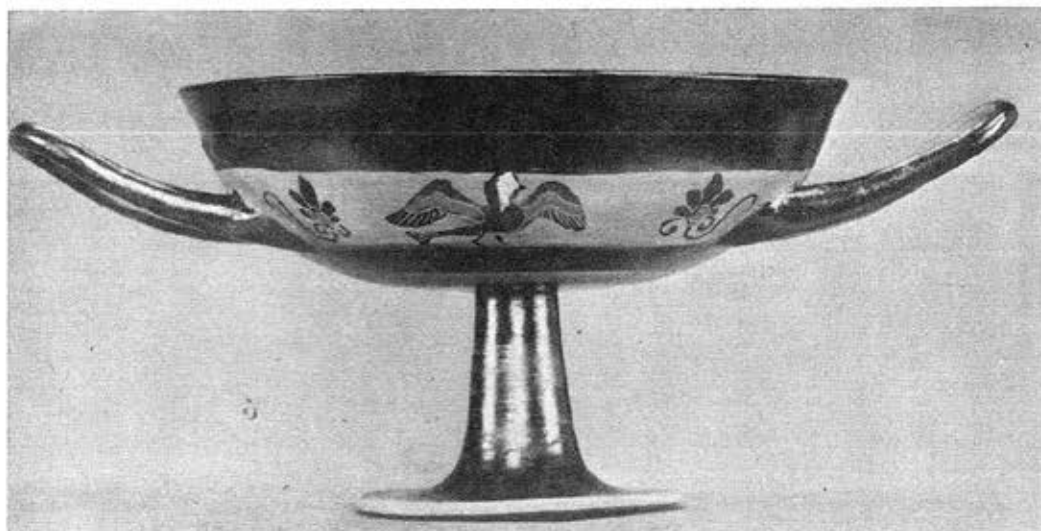
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eliminate undercutting, which would be difficult to reproduce with a mold; the antlers and ears were omitted, but their locations were indicated with small lumps of clay. After the patrix had dried and had been fired it was ready to be used in the production of a mold.

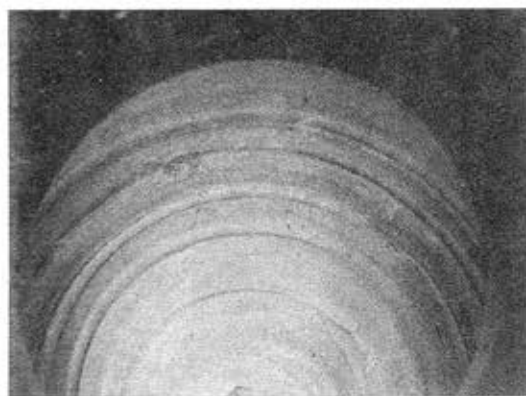
The deer-head patrix was intended to form a two-piece mold which would separate on a line bisecting the head into two equal parts, running between the antler stumps, eyes, nostrils and under side of the jaw. The mold was made by carefully covering one side of the patrix with clay, then coating the edge of

clay which bisected the head with a substance that was probably animal fat or potash. This insured a ready cleavage from the clay which was next coated over the other side of the patrix. When the two halves of the mold had dried slightly and had become firm, they were removed from the patrix and allowed to dry completely. The mold was then retouched by hand and fired.

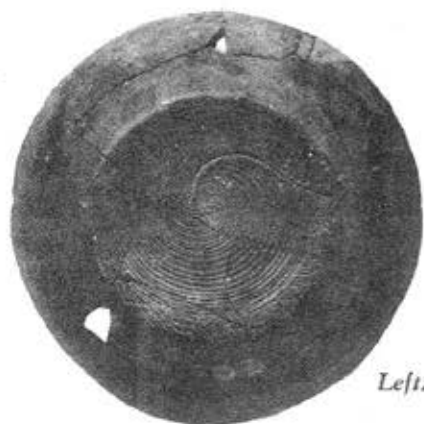
A layer of soft clay was pressed into each of the two sections of the fired terracotta mold; then the edges of the clay were scored and coated with clay slip for better adhesion, and the two halves of the



AFTER FIRING the kylix is finished; note the intensified colors.

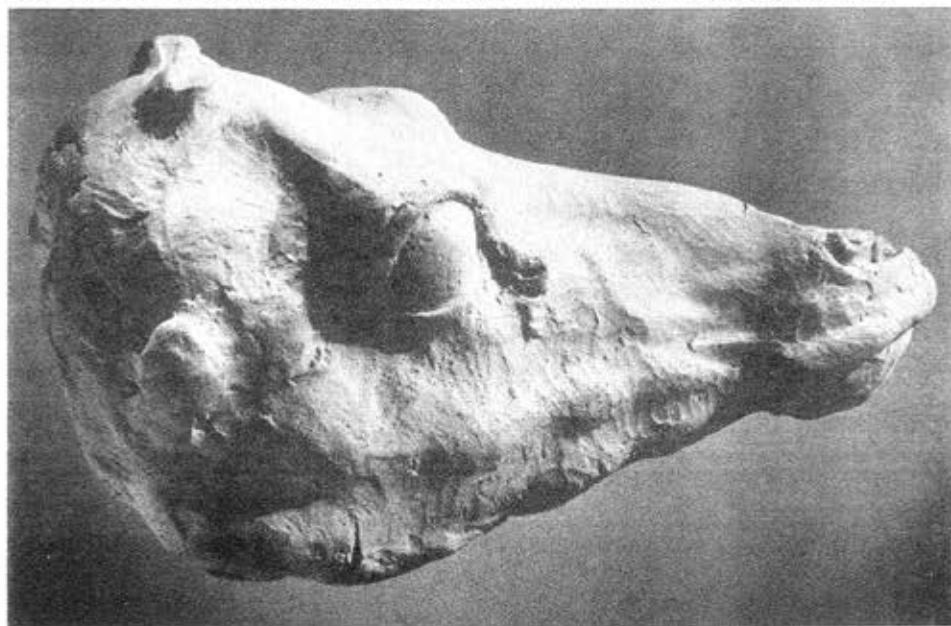


FINGER GROOVES inside an Attic amphora. The Metropolitan Museum of Art, 41.162.103, Rogers Fund.



Left: SPIRAL GROOVES on base of saucer. Athenian Agora, P.19870, Deposit B.

PATRIX for rhyton. The Metropolitan Museum of Art, 10.210.124, Rogers Fund.



Attic Vases continued

mold were placed together and bound in position. Additional soft clay was smeared over the joint on the inside of the mold. Within a few hours the clay would have dried slightly and shrunk away from the mold. The mold was then opened and the piece removed. In the case of the deer-head rhyton, a rim section was thrown on the wheel and attached to the molded head with clay slip. A handle was formed freehand and attached in the same manner. Lastly the antlers and ears were modeled and attached. After drying, the rhyton was ready for decorating and firing. A rhyton said to be from Taranto but not made from the patris shown here is also illustrated. This same mold technique was used to make limited quantities of vases in other shapes such as human figures and heads.

THE PAINTED DECORATION on Attic vases was based mainly on the use of two colors, a reddish orange and a metallic black. The former resulted from the natural color of the fired clay of the body of the vase,

intensified by a surface coating of yellow ochre. The metallic black glaze, made from the same red clay, was turned black by an ingenious process during the firing operation. Accessory colors, such as white and a purplish red, were also employed, but the major colors were always the painted black and the contrasting red-orange of the clay. This sophisticated although restricted palette was not limited as a matter of choice. These were the only pigments known to Athenian potters that would withstand the firing process.

To understand the use of the black glaze in decorating, it is important to realize that the vases were fired only once. After they were formed on the wheel, they were kept in a damp room until ready to be decorated. The glaze was applied directly onto the firm semi-dry or leather-hard clay surface. When the vases were completely dry, they were fired. The firing took place in three separate phases: oxidizing, reducing and reoxidizing.

The process, as rediscovered by the chemist Theodor Schumann, was based on the fact that the iron oxide in the Attic clay was red in color when it had been fired in an oxidizing atmosphere, and black when it had been fired in a reducing atmosphere. Both the clay used to form the vase and the black glaze material which was made from the clay contain the same iron oxides. During the first oxidizing phase of the firing, both the vase and the glaze turned red. In the reducing phase both turned black. Then in the final reoxidizing phase, the porous fired clay of the vase again turned red, but the glaze could not reoxidize to a red color owing to the fact that it had sintered, or partly melted, and sealed off its black iron oxide from contact with oxygen in the air. Therefore, the vase emerged from the firing red in color while the glaze remained black.

The vases discussed and illustrated here are of better craftsmanship than the bulk of the pottery used by most of the population of ancient Athens. Solid black-glazed ware and plain unglazed pottery were widely used; however, they followed the standard shapes and uses set by the finer pottery. Athenian pottery, disciplined in shape and decorated with verve and vitality, attained an excellence in ceramic technique which has seldom if ever been equaled.

THE AUTHOR was born in 1920 in Philadelphia, and attended the University of Pennsylvania. Since 1956 he has been Operating Administrator of The Metropolitan Museum of Art in New York, and Treasurer of the Archaeological Institute of America since 1963. Mr. Noble is the author of a new book, *The Techniques of Painted Attic Pottery* (Watson-Guptill). This article is an adaptation of one of the chapters.



DEER-HEAD rhyton, perhaps from Taranto. The Metropolitan Museum of Art, 03.3.2, Rogers Fund.

REPORT FROM THE KOOTENAYS (cont'd)

There are spasmodic attempts on the part of some potters to make pottery an art form, or to be more precise, a fine art. But art is a spontaneous expression, by which, through the interpreter (in the case of the artist) human values are expressed, and I am unable to see this in Canadian pottery. We do not have a tradition; we are the tradition on to which our followers must build. We are the ones that must set the pace and the example, not necessarily a formal example, but of truth and faith, and I do not see this -- what I see is gimmickry for the sake of instant success. I am sure we all are responsible for our destinies by blindly accepting what is given to us, without putting forward our ideas in order to improve our standards. I know for a fact what clay is and what I can do with it, because I have failed many times and because I have been rewarded many times. In organizing an exhibition of this nature, the organizer must keep in mind that the future depends to a great degree on what comes from such exhibitions. Consequently, they must select their judges wisely. These must be people with a personal experience in the field of ceramics, people who know the moods, the soul and the spirit of clay, people who have handled it in many ways so that they can present their concrete and contrasting views when selecting a piece of fired clay. Only in this way can we hope to have a wide outlook on the possibilities of clay and consequently a hope for Canadian Ceramics.

Santos Mignosa

Vancouver

Handcraft House - 1920 Marine Drive (east of Capilano Rd.). Miriam McCarrell has recently opened Handcraft House, a retail outlet for ceramics, sculpture, weaving, batiks and copper enamel. Batik supplies, clay and pyrometric cones are also carried, Glaze materials may be handled at a future date. Craftsmen willing to consign work should contact Miriam at 988-6912.

Summer Schools

Vancouver School of Art, 249 Dunsmuir St., Vancouver 3, B.C.

July 4 - 28 sessions)

Aug. 1 - 31 sessions)

Instructor: Mr. I. Steele

A workshop emphasizing designing, throwing and the chemistry of glazing as applied to pottery. Fees \$50.00 for 4 weeks, \$90.00 for 8 weeks.

Notre Dame University, Nelson, B.C.

July 4 - 22. Instructor: Mr. Hal Riegger

A three-week Encounter Workshop will present problems in ceramics, wood and other media. Its express purpose is to explore how unexpected "confrontations" will influence and release creativeness. Students may assist with spontaneous suggestions of problems. Tools and materials of the locale will be used in the Raku ceramic process, wood construction and in projects developed jointly with Cliff Robinson.

Tuition \$55.00 - Full course only.

Ross-Huyghe School of Pottery

See advertisement - page 14.

Extract from AMERICAN CRAFTSMEN'S COUNCIL NORTHWEST REGION NEWSLETTER.....APRIL, 1967

POTTERS ALERT: Paul Soldner of Boulder, Colorado will teach at Pottery Northwest in Seattle from July 10 to August 10, 1967. Workshop classes, both morning and afternoon Mon. - Fri. will each accommodate 20 potters. One of the class projects will be to build a walk-in kiln. Fee will be \$50 with a deposit of \$15 required. Plans are under way for free-time activities for registrants and their families. For applications, write to Pottery Northwest, Seattle Center Administration Building, 305 Harrison St., Seattle, Washington 98109. Phone is Area Code 206-725-2520. Dr. Fred Jarvis is president of Pottery NW and Margaret McEachern is chairman for the Soldner workshop. The American Craftsmen's Council in New York is giving financial support to make this workshop possible. Prospectuses will shortly be in the mail, to go all over the world, so if you are interested best not dilly-dally long.

Pottery Northwest is the new non-profit teaching and production facility in the Administration ("Food Circus") Building in Seattle Center. Sponsored by Seattle Clay Club, president Kay Perine and members Ivarose Bovingdon and *Connie Jarvis were the sparkplugs who started the planning and search for funds to realize the plans. As a result, Pottery Northwest has received financial help and material donations from the Clay Club, PONCHO cultural fund, Northwest Designer-Craftsmen, Washington Natural Gas, Spencer Pottery (a ton of clay), and many other individuals. Now in operation are three kilns (raku, salt-glaze and high-fire reduction), 15 or more wheels and a resident potter-director Ken Hendry who holds an MFA from Claremont College where he studied with Paul Soldner. Pottery NW opened Feb. 17th with what was described by a participant as the swingiest preview ever. Geared to advanced as well as beginning potters, the regular classes will be open to visitors from May 1 to September 15. Display cases in the lobby show part of the Clay Club collection of award-winning pieces from past Henry Gallery shows.

*All are Craftsman-sustaining (voting) members of ACC
Hereafter CM's.

ARTS and CRAFTS WORKSHOP, AALBORG, DENMARK July 16 - 29, 1967.

Danish Design and Handicraft has won many friends abroad. For a number of years The Danish Institute has organized theoretical study courses for teachers and instructors, interior and industrial designers, in cooperation with the annual Scandinavian Design Cavalcade. Many of the participants have suggested the establishment of a practical workshop giving them an opportunity to work with Danish colleagues in their special field and share with them experience and new ideas. The present project is an attempt to answer this appeal.

The workshop will include lectures on Danish arts and crafts traditions, modern developments and the teaching of arts and crafts. Weaver Franka Rasmussen, ceramist Jens Peter Regenberg and artists Ib Thorap and Herrik Kjelds will lead panel discussions. There will be a number of full-day workshops. Excursions to points of local interest will also be organized from time to time.

Participation in the course is open to experienced teachers and instructors of arts and crafts and design, etc. The course will be conducted in English with guidance in German and French. The cost for the course from July 16 - 29 is \$156 U.S. A deposit of \$10.00 U.S. is required. Note that the fee includes accommodation in double rooms, all meals, lectures and excursions. For further information write to:

The Danish Institute,
Kultorvet 2,
Copenhagen K., Denmark.

Applications should be received not later than May 31, 1967.

WHERE TO EXHIBIT

Canada Crafts 1967 - Canadian Handicrafts Guild
June 21 - Aug. 24, 1967

Entry forms for this exhibition are due May 1st. Objects should be sent prepaid between May 1st and June 1st. For further details see the February '67 edition of the WESTERN POTTER or write to Canadian Handicrafts Guild, 2025 Peel, Montreal.

Farm Fair 1967 - Lower Fraser Valley Fall Fair
Association

Entry forms and further details may be obtained from the Ceramics Convenor, Mrs Irene D. Berchtenbreiter, 5761 - 148th St., North Surrey, B.C. Entry forms are due July 28. Entries are due August 4. A number of prizes are being offered.

CREDITS

Ceramics '67 - Western Credits

Drohan, Pat Banks	Calgary	Award
Hatfield, Frances	Vernon	Award
Henry, Michael	Vancouver	Award
Irving, Tam	Vancouver	Honourable mention
Levine, Marilyn	Regina	Award

CREDITS (cont'd)

Ceramics '67 - Western Credits (cont'd)

Lewis, Glen	Vancouver	Award
Lindoe, Luke	Medicine Hat	Award
Schmid, A.M.	Calgary	Honourable mention
Sures, Jack	Regina	Award

Centennial Arts Exhibition - Langley Arts Council

Irving, Tam	Award
Ngan, Wayne	Award
Arundel, Sue	Honourable Mention

PUBLICATIONS

Extract from "TACTILE" - Canadian Guild of Potters'
Newsletter

"Ceramics" by Glen Nelson - Reviewed by Chizuko Shimano

The revised second edition of Glen Nelson's "Ceramics" is available in soft cover, priced \$4.95 and in hard cover, \$6.75.

This is a very good reference book, readable, well illustrated, tracing the history of ceramics from prehistoric times, through different cultures, to the present day.

The section on Ceramic Design gives one provocative thoughts regarding modern trends in clay work.

The beginning potter would find help in the clearly illustrated and explained text on forming methods of basic objects and extent of their possibilities. "Mysteries" of compounding clay bodies and glazes are in my opinion easier to grasp when explained on the blackboard but in lieu of such a situation, the chapters dealing with the above subjects are simply outlined to enable one to study them on one's own. There is an excellent chapter on kilns of various designs, stating their advantages and drawbacks. For those contemplating building a kiln, it would be well worth their time to read the information on the materials that one builds with.

Though a studio potter may not be interested in mass production methods, he may find some of the mechanical aids a time and energy saver, such as the pug mill.

Photographs of different types of potter's wheels with their weights and prices afford one a chance to "shop" for a wheel of his choice.

The addition of addresses of Canadian dealers handling ceramic materials and equipment, and a reading list of texts, journals and magazines will be especially welcomed by those potters inconvenienced by lack of sources of information.

I would highly recommend this book for any potter's library -
'Ceramics' by Glen Nelson. Published by Holt, Rinehart, Winston.

A New Working Tool for Architects and Others Concerned in the Arts Allied to Architecture

The first volume of a new publication, the RAIC Allied Arts Catalogue, recently came off the press. The Catalogue is not an "art book" in the ordinary sense, but a working tool for architects and others concerned in the commissioning of works of art - sculpture, murals, fine craft work - for the embellishment of buildings and other structures.

This and succeeding volumes will provide a continuous record of the current work of contemporary Canadian professional artists already collaborating with architects, and will introduce new artists whose work is considered worthy of attention.

The Catalogue is an extension of the work of the Allied Arts Department of Architecture Canada, the Journal of the RAIC/la Revue de l'IRAC, under the editorship of Anita Aarons.

In format the Catalogue consists of single sheets, 8 1/2" x 11", printed one side only on heavy paper, each devoted to the work of a single artist. Illustrations are representative of the scope of the artist - figurative and non-figurative, different media, etc. Color reproduction is used where color is essential to a proper appreciation of the work.

Data on each sheet, in English and French, includes name, address and a brief biography of the artist, and the location, nature and data of the examples illustrated. Sheets are numbered consecutively, and will be issued semi-annually. Volume One contains sheets 1 to 48 and illustrates the work of 48 artists.

The Catalogue pages are available in loose sheets, contained in an attractive cardboard portfolio; or bound in book form, or banded in packages. Cost of each format is shown below:

Copies, bound, of Volume 1 Allied Arts Catalogue ...	\$6.00
Copies, in portfolio, of Volume 1 Allied Arts Catalogue ...	\$6.00
Sets of loose sheets (banded)	\$5.00

Published by Architecture Canada, the Journal of the Royal Architectural Institute of Canada - la Revue de l'Institut Royal d'Architecture du Canada, 160 Eglinton Avenue East, Toronto 12, Ontario.

CORRESPONDENCE

The following note has been received from the Artisan Shop, Route 1, Box 85, Sanibel Island, Florida 33957:

"Lois Moran was kind enough to send us a list of ACC group members and the British Columbia Potters' Guild was among them. We'd like to tell you of a new venture, and even though distance is a considerable factor, perhaps you can help us.

We're about to open a new shop here in which we'll feature the work of American artisans. Since this is a wildlife sanctuary, we're especially interested in things with bird and sea motifs. Perhaps your members might have small decorative objects, easily shippable, which would be suitable? We'd be most appreciative if you would tell them about us so that they could send us photos of their work and prices desired.

"If they or their friends in other media would like to get in touch with us about working on a wholesale and/or consignment basis, we'd be delighted.

So that you can see where their wares would be displayed, I'm enclosing a postcard of our building. We hope you'll be able to visit us some day.

Sincerely,

Joyce White

"

Letter to the Editor of 'Craft Horizons'

"Sirs: With reference to Donald McKinley's review of the '24th Ceramic National' (November/December 1966), this member of the Canadian Guild of Potters was thunderstruck (as Don suspected) to see where our purchase prize had gone. Some time ago, Warren Mackenzie observed similarities between an object titled 'Big Pile' and 'found objects' in his pasture - he may recognize this pile.

In this review, Donald McKinley holds up a mirror in a way that a working potter could not. We potters of North America have become so engrossed in producing vital, imaginative, enduring objects to win the 'artist status' that the term 'craftsman' has become derogatory. Much print is devoted to the justification of non-pots, anti-potters, experimentalists, and the like. I exhort experimentation in private, but not the visual vomit that is erupting on the public. The '24th Ceramic National' lacked one thing - a medal of honor by Abraham Whatshisname.

GORDON BARNES, President,
Canadian Guild of Potters
Regional Juror, 24th Ceramic National,
Toronto, Ontario, Canada.

"

FLASH! Congratulations to David Lambert who has been awarded a Canada Council Grant to further his study of pre-Columbian Art.

Letter from Edmonton Potters' Guild, Box 5641, Station "L",
Edmonton, Alberta, March 1967.

"To Whom It May Concern,

We write on behalf of this organization which seeks a well qualified instructor for September, 1967.

We comprise some 75 active members, about 35 of whom are Advanced Potters, some having their own workshop, and there will be a few beginners. Many of the Advanced Potters have been working for twelve or more years under instructors including Sybyl Laubental, Helen McKenzie, Walter Dexter, Wilma Baker, Carl Sande and Jan VanAldervegan (Askey), all of whom are well known in the ceramic world.

We run five classes of four hours, two evening, two afternoon and one morning, from September to June, for a total of 34 classes. However this is subject to change should the executive deem it necessary. We offer the instructor full use of our excellent workshop and provide free use of materials, clay, glazes and full use of equipment.

There are several excellent outlets in the city, commissions are available and lectures to public organizations make the possibility of augmenting the salary excellent. The only stipulation governing the instructor's use of Guild equipment is that firings for the Guild must be kept up to date, at least one firing per week in each kiln and if necessary more. We have a well-equipped studio, consisting of four rooms, one large workroom, a glaze room, glaze preparation room and a large storage room. There are two large kilns, one electric and one gas, both recently overhauled. There are thirteen kick-wheels and one electric wheel, several work tables, two wedging tables, two sinks, display cupboards, washing machine for mixing clay, library, lockers for each student, damp cupboards, drying cupboards, carts, test kiln, spray machine, and all necessary equipment for the operation of a Pot Shop.

We pay a twelve-month salary which includes one month's holiday. The basic salary is at present \$3,600 a year plus \$100 per year for each year with the Guild. The salary is under study at the present time and some thought is being given

to former teaching experience and years of training. However, we feel that by providing facilities and materials, and an outlet for the sale of ceramics ware the instructor can augment the present salary to some considerable extent.

Throughout the year workshops are planned, and special instructional lessons are given as instructor thinks necessary. Every two years a Coffee Party is held to which Guild members contribute pottery the sale of which provides for repairs and new equipment. The Guild is happy to provide this opportunity for the sale of the instructor's pottery and no commission is taken. These ventures have proven very successful for both parties. Our instructor is expected to give assistance in these areas, be responsible for all matters concerning the working of the kilns, ordering of supplies, organization of the pot shop, etc. An elected executive runs the business side and gives the instructor any necessary support. A Joe for each class does any task set by the instructor for efficient operation of the workshop.

An executive meeting has been set for the latter part of April and we would be pleased to receive applications by that time from interested persons. Please include training, teaching experience, references and if possible slides of work.

Thank you,

Selection Committee

M. Sproule

M. Rawson

M. Ungstad, President

"

* * DUES * *

May we remind the membership that fees for 1967 were due April 1.

The new fee structure is as follows:

Lower Mainland, Fraser Valley area \$5.00

Other areas \$3.00

Fees should be forwarded to: Mrs L. Huff, Treasurer,

B. C. Potters' Guild,

630 Greenwood Rd., W. Vancouver, B. C.

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Books

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Kilns

Kiln Furniture

Metal Enamel

Equipment

Supplies

Edmonton Potters' Guild requires instructor, commencing September, 1967. Salary \$3,600 (under study), holiday pay, increments, use of facilities and materials supplied; 75 members, 5 classes of 4 hours. See pages 20-22 for details. Apply Edmonton Potters' Guild, Box 5641, for further information.

Persons interested in obtaining a copy of the book "Understanding Pottery Glazes" by David Green, please contact The Claybin, 4247 East Hastings St., N. Burnaby, Tel. 298-1040, before May 20.

"THE WESTERN POTTER" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$5.00 a year for the Lower Mainland, Fraser Valley Area, and \$3.00 a year for other areas. Individual copies of "THE WESTERN POTTER" can be purchased for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

<u>Editor:</u> Mrs Charmian Johnson	<u>Assist. Editor:</u> Miss Suki Anderson
936 E. 51st Avenue,	3853 W. 2nd Ave.,
Vancouver, B. C.	Vancouver, B. C.

Corresponding Secretary: Sue Arundel,
1450 Fulton,
West Vancouver, B. C.

Note: Permission should be requested from the B. C. Potters' Guild
to reprint any part of this publication. jmr

Tear off and Send

MEMBERSHIP APPLICATION

I would like to become a member of the B. C. Potters' Guild.

NAME _____

ADDRESS _____

CITY _____ ZONE _____

Send cheques plus exchange to Treasurer, B. C. Potters' Guild:

Mrs L. Huff,
630 Greenwood Rd.
West Vancouver, B. C.

(Membership Fees: \$5.00 ... Lower Mainland and Fraser Valley Area
\$3.00 ... Other areas.)

"QUAGMIRE" potter's wheel

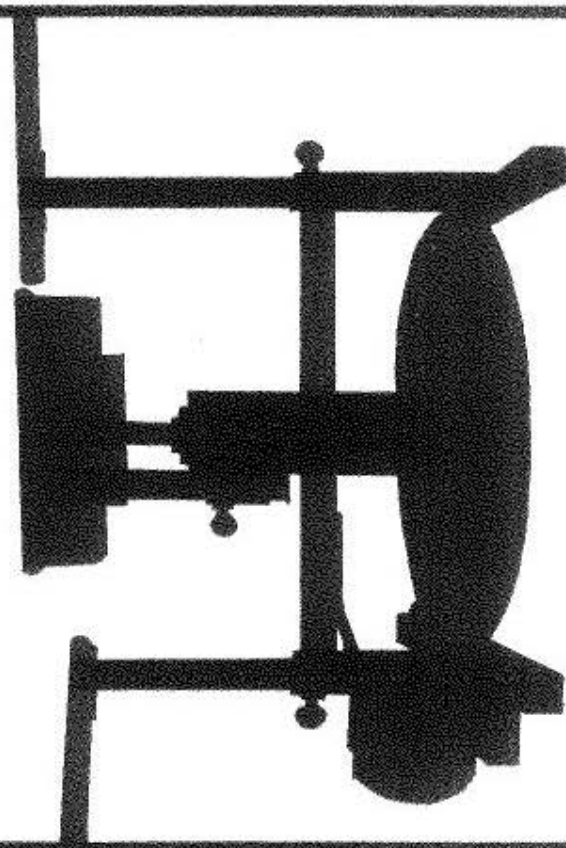
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